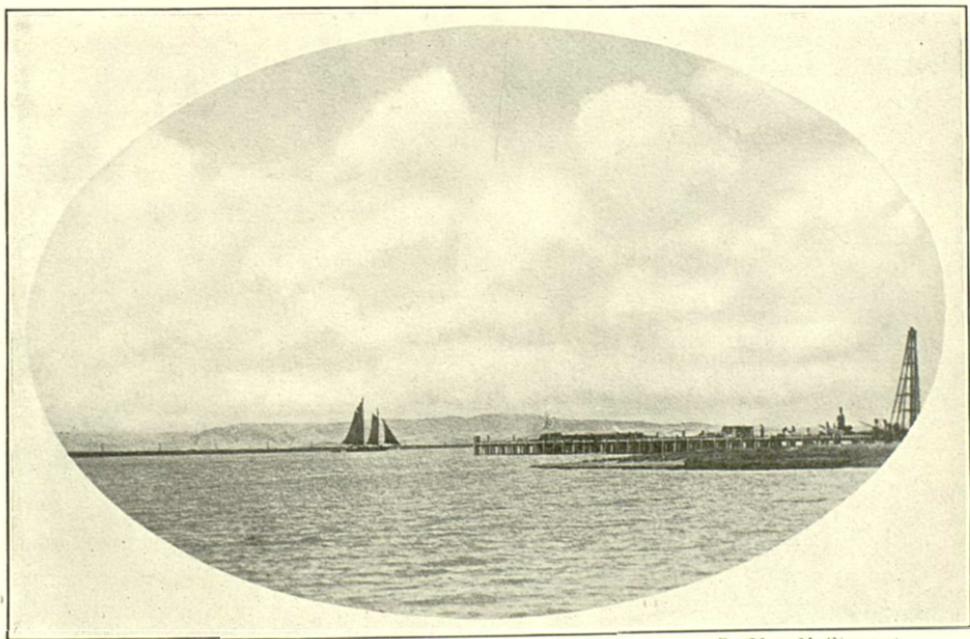


The Eclipse of the Sun.

BY RICHARD HINES, JR., MOBILE, ALA.

THE total eclipse of the sun in this locality (Mobile, Ala.), which occurred on Monday, May 28, was, as the society reporter says, "the event of the season." It was viewed from the city proper, and from various points of vantage north and south of the city, and subsequent reports from the viewers show that in this section the band of totality began about three miles north of the city and extended to points thirty miles north.

My observations, which I shall describe, were made from a point about two miles south of the city, at Monroe Park, on the shores of Mobile Bay, made historic by Farragut's battle. I was at the point of observation shortly after 6 o'clock, and there was an unobscured view, so far as earthly obstructions were concerned. For a time it looked as though the clouds were going to play havoc with the show. There was no mist on the waters of the bay, but there were clouds of medium density scurrying across the eastern heavens that shut off all the rays of the sun and made him look like the full moon. As the sun mounted higher and higher in the heavens the



No. 942.

By Mrs. M. Stewart.

'ON THE ESTUARY.'



EXPOSED AT MOMENT OF CONTACT.

dark clouds were dispersed, followed by light, filmy ones of the alto-stratus variety. Even these were finally dispersed by the influence of the rising sun, and when the first shadow of the moon touched the edge of the sun the latter luminary was in a blue, ethereal space, devoid of clouds.

The contact began in the upper right hand arc, and the shadow traveled diagonally across the face of the sun, the moon's shadow leaving in the lower left hand arc.

When the shadow of the moon had covered about three-quarters of the face of the sun there came across the face of the sun a thin strata of clouds, which seemed to be traveling from the horizon to the zenith. This shut off the radiance of the sun, and made it possible to view the phenomena with the naked eye. It was at this point that I witnessed a most beautiful spectacle, not seen, so far as I have been able to learn, by any observers other than those gathered with me at Monroe Park. The remaining crescent of the sun looked like a capital U of molten gold. This crescent of gold seemed to hang in the sky for several moments without apparent change, but on the clouds that were passing before the sun a most beautiful kaleidoscopic exhibition of color was progressing. There was a halo made by the light from the sun shining through the

thin clouds, and this halo seemed to run the whole gamut of color. First it was of a most delicate pink; then it changed to a delicate yellow and then to purple and blue, until at last, as the obscuration became almost total, this beautiful halo disappeared.

The **eclipse** was not total at Monroe Park, but it was total at Prichards, three miles north of the city and five miles from my point of view. When the greatest point of obscuration was reached the sun had the appearance of a great diamond ring suspended in the sky, for as the shadow of the moon shut off all the sun's brilliancy on the left hand side of the circle there burst forth with great radiance on the right hand side a rim of great brilliance, which finally decreased to a point of light, giving the appearance of a solitaire diamond of great brilliance set in a band of gold.

This phenomena and the one of the colored halos above described brought forth exclamations of delight from the observers.

As the shadow of the moon shut off the light of the sun the atmosphere took on the appearance of an Indian summer haze; this gradually gave place to a weird light, ghostly and seemingly greenish yellow, and at the supreme moment there seemed to be a shiver in the air. It certainly threw a damper on the levity that had been going on, and caused



EXPOSED TWO SECONDS BEFORE GREATEST OBSCURATION.



AT TOTALITY, by W. E. Wilson.

silk velvet embroidered with silver crescents. My only regret was that I did not have an opportunity, because of a lack of appliances, to take a photograph of this peculiar feature of the **eclipse**.

I made four exposures at intervals of fifteen minutes, based on a suggestion which I read in the *British Journal of Photography*, to test the decrease in the actinic power of the light during the progress of the **eclipse**. They were made on 4 x 5 Hammer plates, with a lens of $6\frac{1}{4}$ inch focus, stop $f/32$, exposure one second, so that the only varying factor was the light. They were developed simultaneously in pyro-soda, four grains of pyro to the ounce, and when the plate marked 1, which had the benefit of the full morning sunlight, just at the beginning of the **eclipse**, had gained sufficient density, the de-



PHOTOGRAPHS OF THE **ECLIPSE**, by Dr. J. Parker.

the same silence to reign among the observers as did among the birds and the animals.

I paid particular attention to the shadows cast on the ground during the **eclipse**. I found nothing unusual about the shadows, but the points or shafts of light which streamed through the branches of the trees on the green grass beneath threw crescents of light which made the green sward look like a piece of



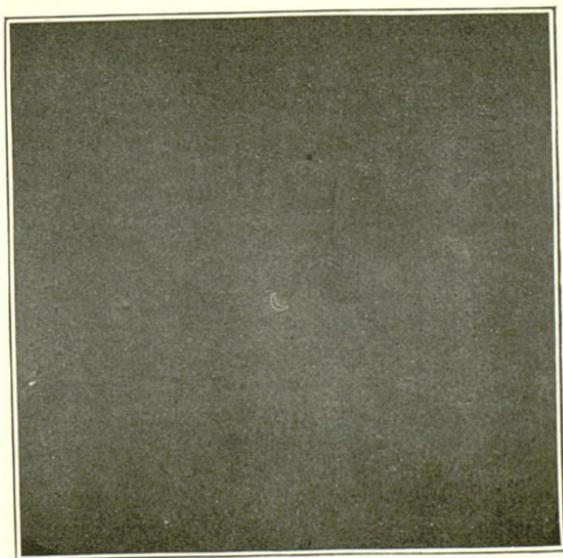
THREE MINUTES AFTER TOTALITY, by W. E. Wilson.

with a single lens of 27 inch focus, and stop $f/20$. They were developed in pyro-soda, the plate being first soaked in the alkaline solution for about five minutes till the film was well swelled, when it was drained and then put in the pyro solution, thus bringing out all the detail possible. After all the detail was out the plate was returned for a moment to the alkaline solution, which made the pyro more active and brought the requisite density. The two photographs by Mr. Parker were from Cramer's iso. plates, with $6\frac{1}{4}$ R. R. lens lengthened by a supplementary negative and color screen, and had exposures respectively of "a snap" and one second, stop $f/8$, reduced, of course, by that lengthening.

The different phases of the **eclipse** presented a spectacle that made every amateur who viewed it in this section wish for the perfection of color photography.

velopment of all four plates was stopped. To my eyes the negatives of the last two exposures, numbered 3 and 4, have the same weird look as did the light by which they were made.

I also enclose you prints from negatives made by William E. Wilson, a professional friend. Mr. Wilson's exposures were made from the top of the Cotton Exchange building, and were on Seed plates, 5 x 8, and made



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